SHE DIDN'T MEAN TO

by

Matt Johnson

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BOLCE

8 NUIT

PRODUCTIONS



COMPOSER'S NOTES

In one chapter of my life, I was the "house pianist" at a well-known hotel in Boston. For 12 years, I played popular tunes and original music in the restaurant. One fateful evening, a very sweet waitress named, Irene—who should have retired years earlier—dropped a large tray of food. The entire restaurant came to an awkward, silent halt after all the noise settled. I immediately began playing this upbeat piece. Made it up on the spot, I did, as a distraction to calm the clientele. The melody sang our empathic thoughts, "she didn't mean to."

- Melody is of the utmost importance.
- Use finger substitution extensively to achieve a legato melody.
- Observe that two voices often occupy the same staff.
- Sometimes reduced notes are used as either optional notes to be played or to show the continuation of a melodic idea.
- Each piece of music is an entity. While this piece was "captured" once in a sound recording, this written score may vary a bit from the recorded version...and that's okay.

 Every performance will be (and should be) slightly different.
- Notes are negotiable—meaning, these written notes will render a realistic performance if
 every note is played exactly as written. However, as long as the performer remains true to
 the identity of a piece, notes may be added or deleted (especially in the left hand
 accompaniment parts).
- Although too cumbersome to notate each instance, I often hold down the lower note of an octave in the left hand.
- The composer engraved this work and acknowledges that clarity of intent often won over strict adherence to notational rules.

Peace,

Matt Johnson



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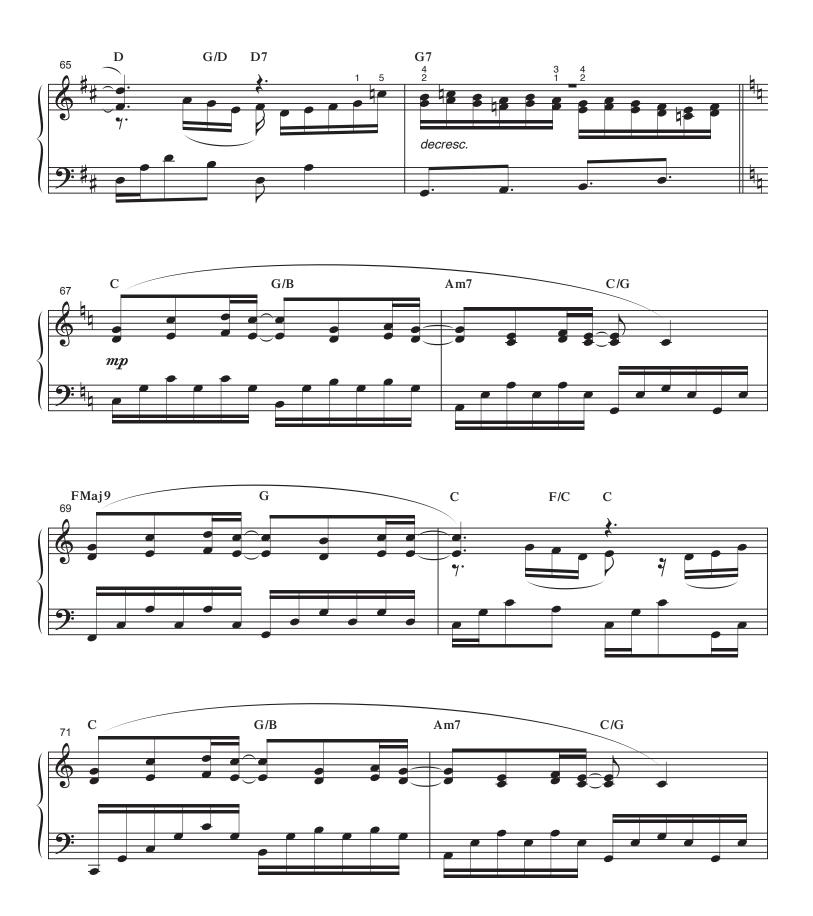


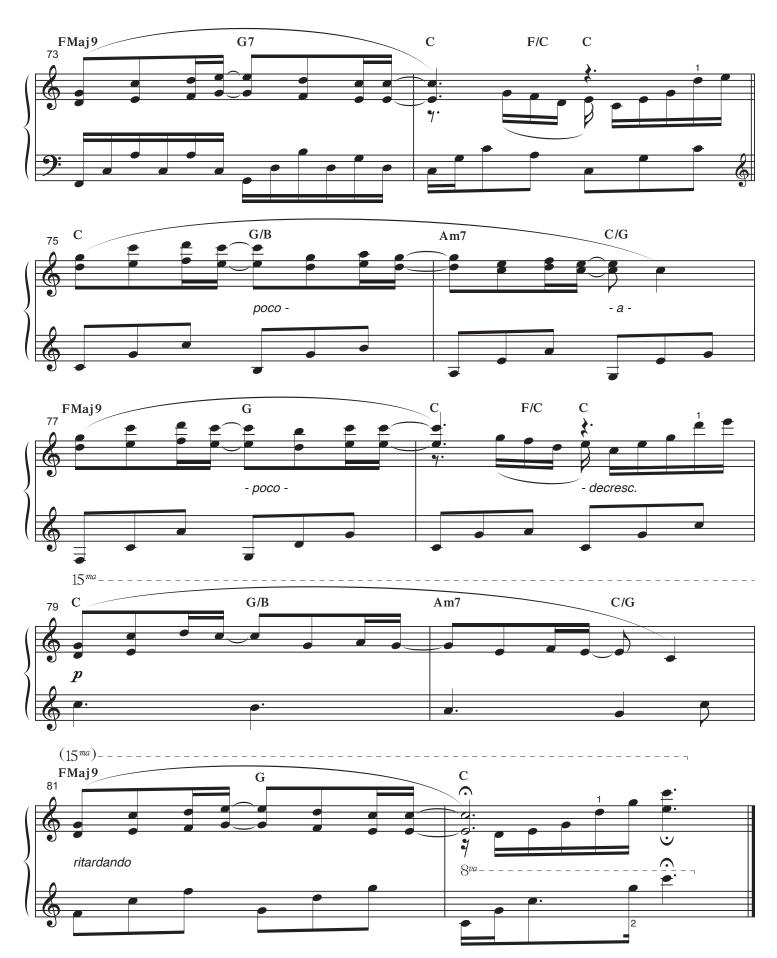












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Peace,



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